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Art Students' League of New York, 215 W. 57th St. *Graphic Art by Members and Associates; Polish Art*, Dec. 8-19.
Columbia University, Avery Library. *Architecture of International Expositions*, Dec. 6-31.
Cooper Union Museum, Fourth Ave. at 8th St. *Exhibition of Toys lent by Mr. and Mrs. Dewitt Clinton Cohen*, to Jan. 16.
International Art Center, 310 Riverside Drive. *Contemporary Bulgarian Paintings*, to Dec. 28.
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Municipal Art Galleries, 62 W. 53rd St. *Paintings, Sculpture and Designs for Interiors by Resident New York Artists*, to Dec. 20.
National Arts Club, 15 Gramercy Park. *Twenty-first Annual Exhibition of the Society of American Etchers*, to Dec. 25.
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Artists' Gallery, 33 W. 8th St. *Watercolors and Drawings*, to Dec. 31.
Babcock Gallery, 38 E. 57th St. *American Oils and Watercolors*, to Dec. 13.
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(Continued on page 30)

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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXV

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THE FORUM OF DECORATIVE ARTS



Elsie de Wolfe designed this dolphin and pair of candlesticks in plaster for a table which was set in white porcelain and crystal glassware. With fruit or flowers they make a decorative centerpiece of distinction.



A wine glass with a fine spiral air-twist stem, its engraved design a growing vine, is a collector's item from Churchill, London. It was made circa 1740 in England.



From Josephine Howell comes this Spode tea set with its colorful floral pattern of salmon pink roses and bands of gold. It consists of forty-one pieces, one of them a charmingly shaped oval tray.



This porringer from Caldwell, Philadelphia, is graceful in its shape and possesses a handle with pierced design of quatrefoils. It was made in Boston in the late seventeenth century.



A rope and anchor design is attractively worked out on the small porcelain tureen from Decor. No doubt originally made for some lover of the sea, it would make an unusual piece of decoration for a yacht.

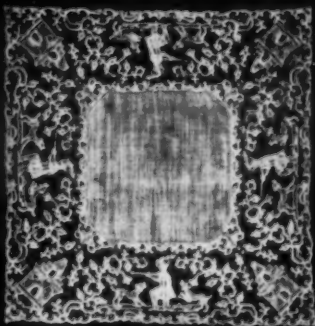
THE FORUM OF DECORATIVE ARTS

FOR CHRISTMAS: *Antiques and Objets d'Art*



Made in the Russian Imperial porcelain factory under Alexander I, this pair of wine coolers is decorated by a handsome pattern in gilt. Two jewel shades, a deep lapis lazuli and a turquoise blue are subtly combined in the borders.

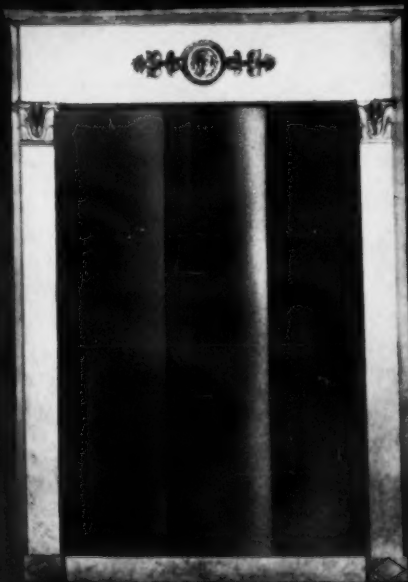
A handkerchief of Point de Maline lace from Max Littwitz incorporates a Flemish hunting scene in its exquisite border. Extraordinarily full of life are the medieval figures in this delicate medium.



From Peter Guille come these graceful eighteenth century accessories to the tea table. The sugar basket by Thomas Chawner was made in 1786. Charles Houghton made the cream jug in 1788.



The white vase from the Little Gallery was modelled by Maud Mason. Its distinguished form and fine relief decoration make it outstanding in modern pottery work.



A gilt mirror of the French Empire period has been successfully reproduced by Edward Garratt. The carved decoration in gilt contrasts with a painted marbled background which is obtainable in various colors.

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EXHIBITED AT THE SCHAEFFER GALLERIES

AN IMPORTANT REMBRANDT SELF-PORTRAIT COMES TO AMERICA

Painted about 1662, when the master was some fifty-six years old and had but seven more years to live, this astonishing document of self-perception offers an unusual insight into what might be termed the "private" technique of Rembrandt: the bold, plastically modeled brush strokes are not elaborately overglazed for the benefit of some meticulous sitter as are most of the portrait commissions and, as a result, there is apparent the genial freedom with which Rembrandt "constructed" the portrait. The generous use of the palette-knife, moreover, is a striking prototype of similarly plastic use of pigment by Courbet, Manet and Van Gogh under the influence of Rembrandt and Hals. On panel 22½ by 17¼ inches, this self-portrait comes from the famous collection of Lord Lothian at New Battle Abbey.

THE ART NEWS

DECEMBER 5, 1936

The Dutch Masters: A Notable Show

By Alfred M. Frankfurter

THE wonderfully compact individuality of the painters of seventeenth century Holland has rarely been demonstrated in New York so clearly and impressively as in the current exhibition at the Schaeffer Galleries, in which a number of important works by these masters make their American debut. The twenty-one pictures shown represent an extraordinarily high average of quality and are a better guide to the art of the period than many larger representations in and out of museums. In fact this

The current exhibition, entitled "The Great Dutch Masters," is intended to illustrate not only the epic personalities of Rembrandt and Frans Hals—usually the mainstays of such exhibitions—but also the genial poets of everyday *genre* and landscape, such as Pieter de Hoogh, Ruysdael and Hobbema, among numerous others. Thus we gain a picture of this art which, in its special way, is quite as revealing in the light of today as the current La Tour-Le Nain exhibition reviewed in these columns last week. Although both



EXHIBITED AT THE SCHAEFFER GALLERIES

HOBBEEMA, 1664: "LANDSCAPE WITH MILL" (37 BY 51½ INCHES), FORMERLY IN THE EARL OF CRAWFORD'S COLLECTION

wholehearted effort, by a European gallery in the formal opening of its local branch, to overcome our native prejudice against the exhibition of important paintings prior to their sale, is a courageous and commendable gesture for any success of which the American public ought to be grateful. It would be a welcome departure indeed if there could be dispelled the unfortunate illusion of American collectors that there is virtue in secrecy surrounding a masterpiece before its acquisition. Only through the deliberate public exposition of works of art can this be accomplished, for herein lies the accurate test of genuineness and quality.

these manifestations offer admirable support to a contemporary English critic who maintains that art history has value exclusively in so far as it explains modern art (by the same token, obviously, one listens to Beethoven only to understand Gershwin), I stress them here because they exemplify the viewpoint of modern *taste*.

This analogy of the seventeenth to our own century was difficult to see but ten years ago and beyond painting the resemblance is still hazy, though the tender psychological symbolism of Milton and the scientific materialism of Descartes surely find counterparts



er's spirituality, be as emotive and enjoyable to the beholder as the most ethereal subject. This was the greatest contribution of the Dutch masters to the history of art. In the eighteenth century, however, only one painter—Chardin—realized it, and it was not until Courbet and Manet, the founders of modern painting, borrowed this purpose as well as its technical qualities from Dutch painting that this modest yet epochal formula found its permanent application.

Nearly all of the pictures in the current exhibition are testimony to the ability of the painter to find universal rhythms in the homeliest of themes. Notably, of course, Frans Hals' *Fisher Boys*, in which composition and technique—the Classical contrast between profile and full face, executed in colors of the most delicate impressionist substance with characteristic broad, bold, incredibly spontaneous brush strokes—are so much a triumph that one might forget the humble subject altogether were it not for the *tour de force* of the picture: the delicious, fluent painting, in a few brilliant strokes, of the crab who is, really, the kinematic interest. No less do other pictures—the cracklingly quick, tactile little *Fish Vendor* of Metsu, the Aert van der Neer *Winter Landscape*, with its clear, transparent color in the figures of brightly clad skaters; the quite literary Ochtervelt with its Vermeer-like color and technique; and the beautifully draughted Teniers *Peasant Festival*—testify to the first joy of painters in pure painting, for it was precisely that which freedom of subject matter gave them.

And it is freedom which is at the root of the peculiar individuality of these painters, and

(Continued on page 24)

(LEFT) "CHURCH INTERIOR," DATED 1686 AT DELFT, BY EMANUEL DE WITTE; (BELOW) SIGNED BY JAN STEEN: "WEDDING FESTIVAL"

EXHIBITED AT THE SCHAEFFER GALLERIES

with stronger echo today than in the hundreds of years between. Yet it is in the special problems of painting that we must seek our true prototypes: the preoccupation and experimentation with light, the conscious effort toward abstraction and, last but not most important, the discovery of simple subject matter. The latter means the substitution of homely, everyday material for the grand themes which had been occupying painters until then — confirming the fact that the lowliest objects and acts of daily life, however commonplace, can, when invested with the paint-



SUBCONSCIOUS PICTOGRAPHY BY JOAN MIRO

By Martha Davidson

A RETROSPECTIVE show of Joan Miro's paintings, at the Pierre Matisse Gallery, is especially welcome because of its propitious arrival in a season that has already offered the works of Chirico and Max Ernst who are precursors of surrealism with Miro, and which next week is to find its surrealist fulfillment in the mammoth exhibition at the Museum of Modern Art.

Miro, like Dali, is a native of Catalonia. Now forty-three years old, he has been painting since his fourteenth year. Before he developed his own plastic expression he was influenced by academic art, then by Van Gogh, and by the fauve paintings of Matisse. These phases are not represented in the exhibition, but the discipline which Miro learned from his earlier studies and which was to culminate in his *chef d'oeuvre*, *The Farm* (1922), product of nine months of labor, is imprinted in two paintings, *Still Life with Glove* (1921) and *Flowers and Butterfly* (1922-23). Rigidly ordered, stylized and patterned, these compositions are represented in dull tones of mauve and brown, lightened with a dull yellow and red. In the first painting the passage involving *Le Jour* has a pebbly surface, already promising Miro's later research into texture.

After the period of these still lifes and of *The Farm*, which are complete objectifications of natural forms, a radical reorientation took shape. André Breton, the literary herald of surrealism, in describing the general movement, says, "Painting was forced to beat a retreat and to retrench itself behind the necessity of expressing internal perception visually." Miro, with the awareness of his time, became imbued with the philosophy that was precipitated by Freud's confirmation of the subconscious mind and its irrational realm. But his individual expression, unlike the traditional form of the orthodox surrealists led by Miro's countryman, Dali, sought for a new plastic language. While Miro's is a pictographic language of the subconscious, Dali's is representational. Miro translates this superreal existence into a perceptual form which at the same time affords reiteration and emphasis. He, like Klee, avoids dependence on literary transcription and refers to the objective world sparingly, merely for the infinite suggestive force which lies in a familiar form. With this familiar form the observer can identify himself and then follow the devious paths of an irrational logic.

Landscape by the Sea (1920) and the renowned *Dog Baying at the Moon* (1926) at first amusing, soon become a haunting embodiment of Miro's dual consciousness. In the latter, the ladder, far more than a material object, becomes a bridge between two worlds, the conscious and the subconscious, with the dog identified with the conscious world and the moon with a less fathomable sphere. Simply represented in large divisions of brown and black, gar-



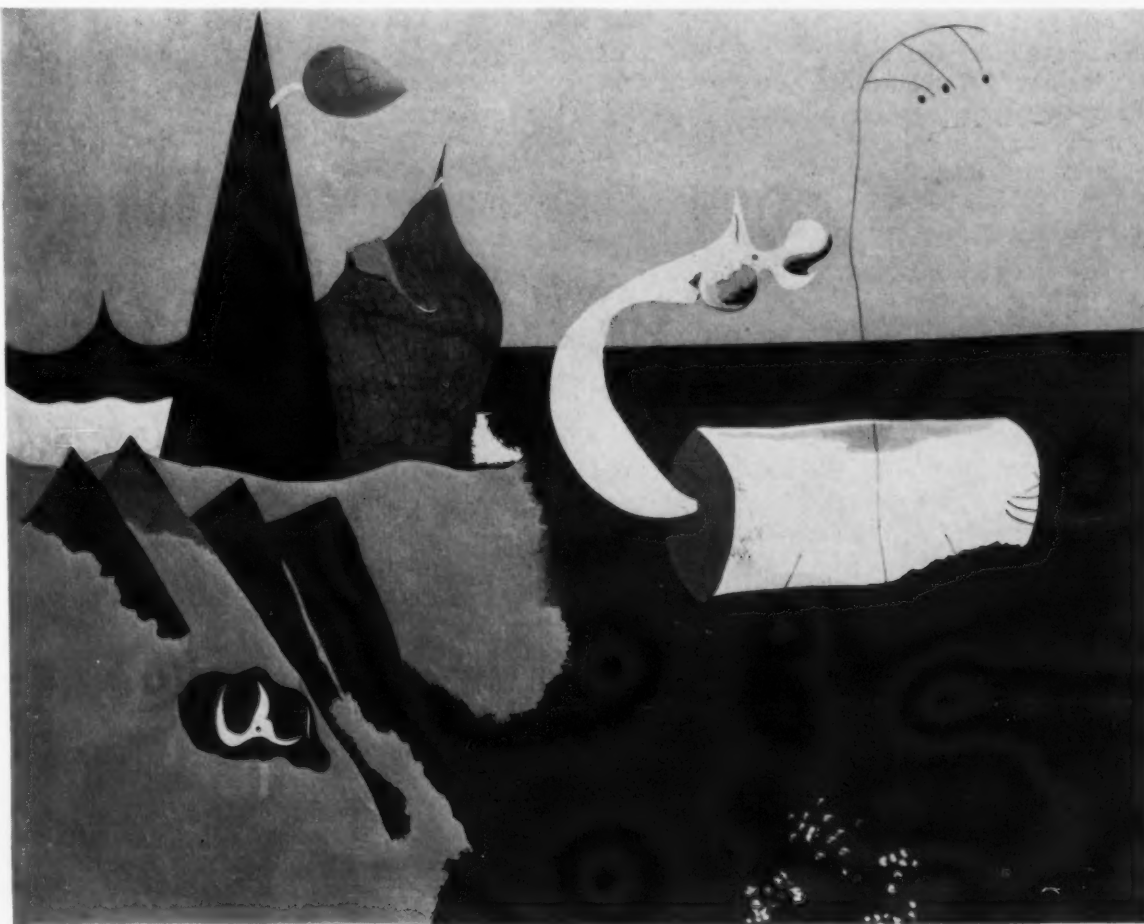
EXHIBITED AT THE PIERRE MATISSE GALLERY

"FIGURE IN THE PRESENCE OF A METAMORPHOSIS" 1936; AN ESCAPE FROM REALITY

nished sparingly with color, this painting is the foremost illustration of the romantic, poetic disposition which probes the apparent, the "real" for the "unreal," the infinite mysteries which lie hauntingly beneath the seen, as beneath the surface of the ocean or the canopy of the sky. The visually experienced is superseded by creation imaginatively conceived, but the connection between the two, other times too slender, is never completely lost.

In 1928 Miro visited Holland where he became interested in the careful observation of the Dutch artists, especially of Vermeer. *The Potato*, painted at that time, has a new calculation but instead

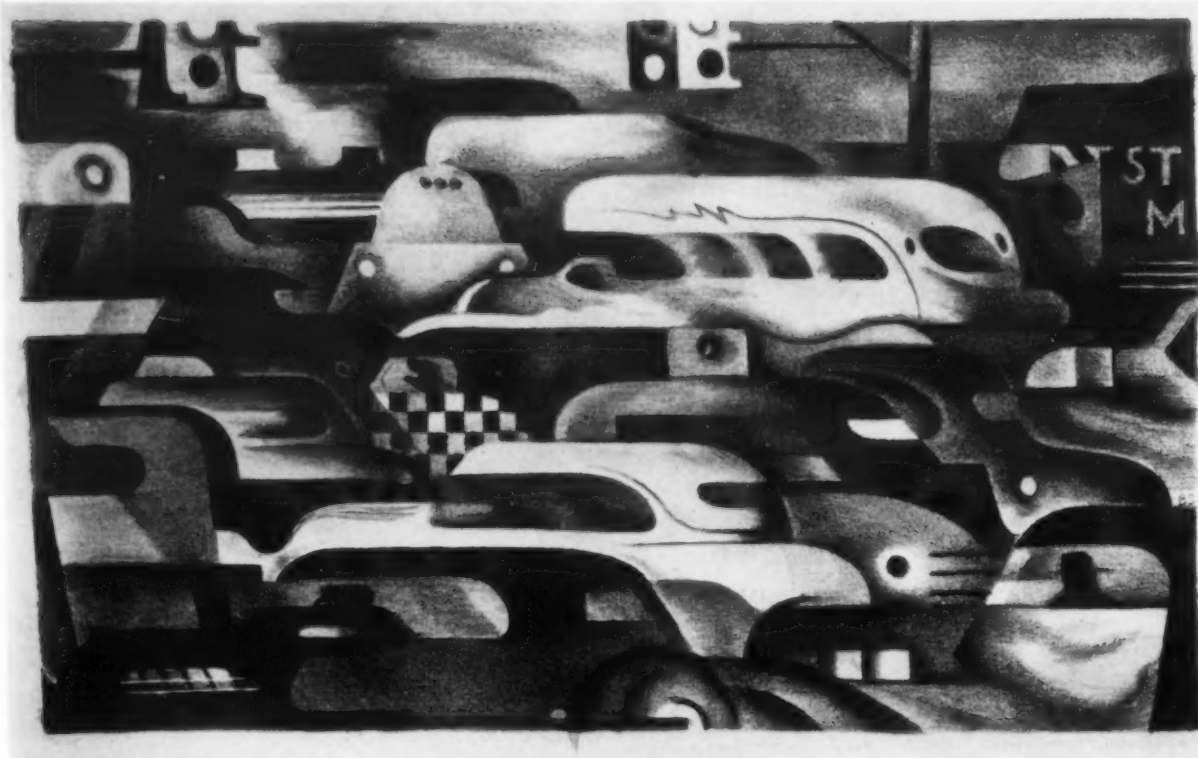
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EXHIBITED AT THE PIERRE MATISSE GALLERY

JOAN MIRO: "LANDSCAPE BY THE SEA," FANTASTIC MONSTER AND VEGETATIVE FORMS, 1926

"TRAFFIC
CONTROL"



BY BENTON
SPRUANCE

EXHIBITED BY THE AMERICAN ARTISTS CONGRESS

A Double Galaxy of American Prints

By Jeannette Lowe

PRESENTED simultaneously in New York, two exhibitions of prints now hanging offer an illuminating opportunity to survey the field of contemporary American graphic art. At the National Arts Club in Gramercy Park the Society of American Etchers comes before the public with its twenty-first annual exhibition of approximately two hundred prints, each example, according to the foreword "the record or interpretation of an individual's reaction to this great and basic force called beauty." On Fifty-seventh Street the American Artists Congress presents *America Today*, an exhibition half as large numerically as that of the American Etchers, but with the avowed purpose of reflecting "a deep-going change that has been taking place among artists the last few years." It is an exhibition in which as a whole the emphasis is placed on themes that, as a group, may be characterized as social consciousness.

Neither group, be it said, shows a monopoly of awareness either of beauty or social values. Both represent too wide a range of subject matter and techniques for such limitations. Both see a complement to their work in the attitude on the part of a growing public toward prints which is that they are important not only as decoration but also as a form of contemporary expression, whether they are to be hung on the wall

or studied in a portfolio. It is significant that a place of honor has been made in both shows for Howard Cook's aquatint *Southern Mountaineer* which is reproduced on the cover of the current issue of this magazine. The American Etchers have awarded it first prize for the best print by a member of their society. Surely with its deep perception of type and sympathetic portrayal it is a work of high merit by any standard.

There is undoubtedly an underlying difference between the two groups in subject matter, with strong emphasis in *America Today* on themes of protest, but there is also a difference in the approach each group makes to its public. The Society of American Etchers reaches out to an immediate audience by giving, on one evening this week, a demonstration by David Strang, a noted English plate printer now in America, of how etchings are printed. The American Artists Congress, to make its exhibition accessible to a larger public, is holding thirty shows of the same prints now on display here, in as many cities throughout the country.

In arranging for these simultaneous showings of thirty identical exhibitions the American Artists Congress is attempting to help the artist reach a public comparable in size to that of a book or motion picture. A different philosophy is appar-



EXHIBITED BY THE AMERICAN ARTISTS CONGRESS

ARNOLD BLANCH EVOKES LONELY MIDDLE-WEST STRETCHES IN "DESERTED FARM"



EXHIBITED BY THE SOCIETY OF AMERICAN ETCHERS

"CORNWALL BRIDGE," A DRYPOINT BY ARMIN LANDECK, THE WINNER OF THE MRS. HENRY F. NOYES PRIZE

ent in each group in its relationship to the public. The individual artist in both groups is animated, as good etchers always have been according to Pennell, by the desire to express with the fewest vital indispensable lines of the most personal character, a true impression of something he has seen or felt—something which means a great deal to him, and which can only be expressed by the linear means of graphic art.

Beside the fine *Southern Mountaineer* by Howard Cook, prizes have been given by the Society of American Etchers to Armin Landeck for his drypoint *Cornwall Bridge*, a sensitively conceived and technically interesting example; to Samuel Chamberlain for his drypoint *Summer Street, Marblehead*, a print of superior execution and great delicacy; to Kathrin Cawein for *Telegraph Hill, San Francisco, in 1859*, a subject which lends itself to a striking design of buildings; to Hobart Nichols for *Old Willows* because of its excellence of composition.

At the National Arts Club, moreover, Peggy Bacon shows two of her fine satirical etchings: *Post Haste*, with her almost extravagant sense of humor and strong sense of design in the massing of figures, and *Tired Eyes*, which projects its meaning in a beautifully clear style. John E. Costigan, in an etching called *Farm Strike*, gives the feeling of suppressed violence released when a group of agricultural workers is finally roused to action. Lewis C. Daniel in a drypoint, *Criers in the Wilderness* shows a skillful handling of crowds in a city street, in interesting contrast to Costigan's portrayal. Mark A. Datz in *His Home* and *Evening* gives the feeling of romance which certain artists see in the arrangement of architectural masses. Gerald Geerlings shows an etching called *Up and Going*, towering buildings and

ascending smoke, which suggests a totally different world forty floors above street level. Eugenie Glaman's *Lunching at the Stock Show* has the characteristic casual atmosphere of a cafeteria, in which she has captured a fascinating pattern of chair backs. Anne Goldthwaite in a line drawing of the utmost economy has set forth a fluteplayer with delightful humor. Eugene Higgins in *Adrift* shows in striking light and shade the agony of men in a small boat over which they have lost all control. A sense of arabesque is present in Alfred Hutton's *Old St. Philip's, Charleston*. He has a special feeling

for trees, as has also Platt Hubbard, which he displays in *The Turn of the Road*. The pattern of branches has always been endlessly interesting to etchers, and in *Michigan Boulevard and Chicago Avenue* James Swann has done an unusually fine study of trees against a wall with a glimpse out into the street.

In *Bedford Street Gang* Martin Lewis has given a sense of the dramatic to a group of children fleeing through the street, an ironic advertising bill poster of *Green Pastures* in the background. Strangely dramatic, too is *Oklahoma Barn* by Doel Reed. Here the suppression of all unessential detail makes a subject almost painfully uninteresting in reality, both moving and beautiful seen through the artist's eyes. John Sloan in *Easter Eve, Washington Square*, a group of girls well pleased with their purchases of potted plants, displays his customary good-natured grasp of reality. Reginald Marsh and Kenneth Hayes Miller both show two etchings in the characteristic style of their paintings. The pattern of Marsh's manifold figures is particularly striking in the black and white of *Steeplechase Swings*. *Three Shoppers* by Miller is a rare example of the manner in which the technique of etching may be utilized

(Continued on page 26)



EXHIBITED BY THE AMERICAN ARTISTS CONGRESS

THE LURE OF THE CITY: "AMERICA 1936" BY TURNBULL

The Magic Color of Matisse

By Martha Davidson

HOMAGE is paid for the second time this season to one of the acknowledged masters of our early century, Henri Matisse. Twenty-one paintings at the Valentine Gallery, although not quite sufficiently comprehensive to serve as a retrospective exhibition, nevertheless present a view of the artist's work, showing in high lights the successive steps of his development. The earliest canvases date from 1912, during the *fauve* period, the period of the magnificent *Joie de Vivre* in the Barnes Collection, and the Stchoukine mural decorations, *La Danse* and *La Musique*. There is no record of Matisse's first reliance on the old masters while in the atelier of Gustave Moreau, or of his efforts in Impressionism and later in Neo-Impressionism. But, although we cannot follow these formative stages, we can, in these paintings, glimpse the changing complexion of an individually integrated art.

The whirling, curving arabesques of *Maroc* (1912), similar to the landscape surroundings of *Joie de Vivre* (1905-07), recall the determining impression that was made on the artist by the Mohammedan Exhibition of 1903. In the *Portrait of Marguerite* pure tones of pink and blue are outlined with firm contours of green and there is a complete suppression of detail and subjugation of natural representation. There is, however, no loss of intelligibility, rather an enhancement of expression. By using large flat areas of pure color, chained by heavy outlines, Matisse was subscribing to the tenets of the *fauves*, derived through Cézanne, Gauguin, Van Gogh, and subsequently impressed by Matisse's own visit in the winters of 1912, 1913 to Morocco where he saw the colorful broad planed frescoes of Tangiers.

Four excellent examples of Matisse's work during 1916-17, one of his most fruitful years, contrast with the pure color and two-dimensional painting *Marguerite*. The colors are less resonant than formerly, despite certain intense passages, and three-dimensional

substance is represented not only by the strong outlines that are seen in the Russian murals but by surface modeling as well. The famous *Lorette* (1916), attired in the same blouse, appears in *Deux Soeurs*. *Le Turban* and *Tasse de Café* relate to Morocco. *Pommes* is the reworked and final version of *Le Plateau à Pommes* which was displayed last Winter in the San Francisco Exhibition. It has lost the breath-taking brilliance and spontaneous vitality of the sketch. The colors are muddy and the design less effective. These paintings indicate the artist's experimental approach to problems of color and of design during the period which followed the *fauve* and which is approximately the section between 1913 and 1917.

At this time Picasso and Braque were probing the architectural profundities of cubism. Matisse kept apart from the movement because he felt that nature, as the fundamental source of the visual art, although interpreted, should never lose its autonomy. But Matisse also became concerned with quasi-abstract form. The sold mass of cubism was asserted in the *Portrait of Mrs. Michael Stein* (1916), one of the artist's masterpieces also seen in the San Francisco Exhibition. There is research in bold pattern and in distortions of form and perspective in the still-life *Pommes*

and in the severely organized *La Leçon de Piano* (not included in the exhibition but hanging in an adjoining room). Through *fauvism* he forged colors and, through cubism, sharpened structure.

In 1917 Matisse set up his studio in Nice and these stark forms and large areas of undivided color were transformed into dazzling mosaics of unexpected color harmonies. Because of the resultant surface vibration, these odalisques, window scenes, and interiors, have been described as Impressionistic. But the forms are by no means fleeting nor are the compositions fortuitous handmaidens of nature. Matisse is a miraculous colorist. Color, aided by line and composi-

(Cont. on page 21)



EXHIBITED AT THE VALENTINE GALLERIES

MATISSE'S ULTIMATE STYLE IN ONE OF HIS MOST RECENT WORKS, "CORSAGE ROUGE"; (BELOW) "ODALISQUE" 1926; REALIZATION OF EXPERIMENTS IN PATTERN AND COLOR



New Exhibitions of the Week

A Philadelphia Gallery Comes to New York

NEWCOMERS to New York are the Boyer Galleries of Philadelphia, who have just taken over the old quarters formerly occupied by Valentine's which they are opening with a show of American contemporaries. Of the seven artists showing, Burliuk's paintings have a child's fantasy and delight in grotesque representation of toy-like houses and musical comedy tars. A Russian, he has some of Chagall's irresponsible enjoyment in what purports to be the American scene. Ralston Crawford has painted a *Barn-Pennsylvania* with the satisfying cleanliness of Sheeler, but without his photographic quality. Like him he uses the parallel silvery boards of this structure to create a pattern against the sky. There is a big Dasburg still-life which one could wish smaller and a charming little *Taos Plaza* in whose crazy-quilt pattern is vibrating life and color.

A new aspect of the south is presented by John McCrady whose *House on the Hill* has the curious, sinister quality of William Faulkner's writings. The romantic painting of the house with its feathery, unreal trees gives the impression that this section of America is one far removed from us, not only in distance but in actual time. *Salmon by the Sea* by Emlen Etting has this artist's customary sense of balance and harmony combined with a whimsical choice of subject which belies its more serious content. A thoroughly inedible sandwich in the foreground gives pattern and intelligibility to the whole, as does the distorted wine glass in *Pick-up* which re-echoes the unsavory forms of the sailor and his preening girl on the shore.

R. F.

Early American Vital Statistics

THE group of mourning pictures now being exhibited at the Downtown Gallery in its new gallery of American Folk Art furnishes the antiquarian of Americana with charming examples

of how the young lady of the early nineteenth century spent her spare time.

For the elegant art of embroidery was passing, and all well-bred young ladies were taking to watercolors on paper and silk. The most ambitious ones painted on velvet, but this was a difficult technique out of the range of ordinary talent. Memorial scenes vary

little in material, the weeping willow above a tomb being obviously the most appropriate emblem. Relatives appear in several pictures pressing to their eyes handkerchiefs whose size suggests endless grief. The colorings in all of these paintings are soft, harmonious and altogether attractive. In one or two, oil painting is imitated.

It is interesting that while the gentler sex was absorbed in the ideas surrounding death, the gentlemen concerned themselves with birth, baptism and marriage certificates. The gallery is also showing a group of these "vital statistics" which were painted long before official records were set up in this country. Most of them were executed in Pennsylvania in the *fraktur* technique of that locality, drawn with a quill pen and gaily colored with home-made paints set down with a cat's hair brush. With individual designs of considerable aesthetic quality they are unusual in their treatment and imaginative conception, and make an attractive complement to the mourning paintings.

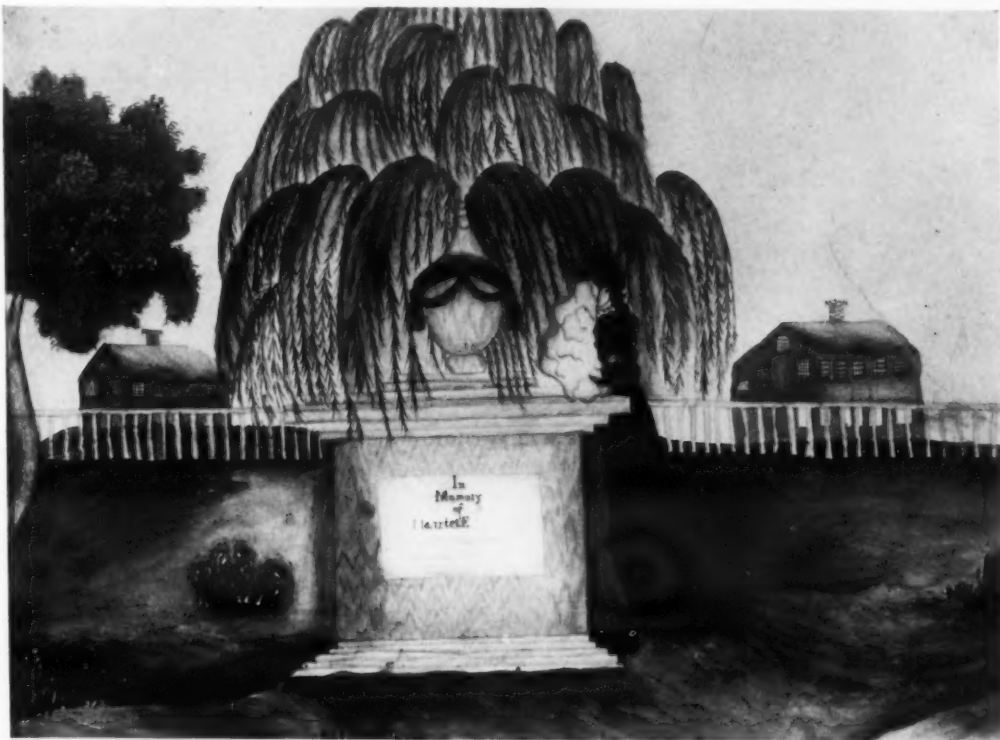
J. L.

Aston Knight

NEARLY one hundred paintings by Aston Knight are on exhibition at the Art Galleries of the

Squibb Building. The group is comprised of landscapes of America, France, and Holland, with several flower paintings. The nature lover will recognize an affection for the cool green forest and the rippling stream. The horticulturist will find a predilection for flowers in an abundant gaiety. Thatch-roofed houses half hidden by posies have the pleasant comfort that we associate indissolubly with Anne Hathaway's cottage, though they be huts of Normandy seen with the painter's keen eye.

Aston Knight reveals a special preference for water, so accurately

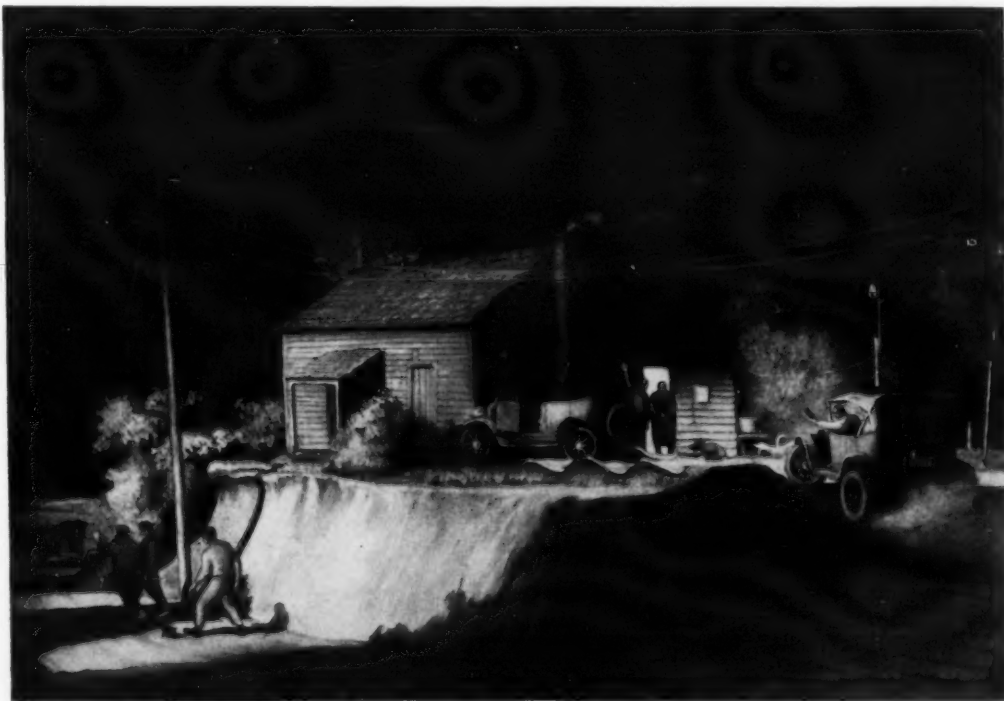


EXHIBITED AT THE DOWNTOWN GALLERY

A FASHIONABLE EARLY NINETEENTH CENTURY ART, THE MOURNING PAINTING

JOHN McCRADY'S NEW INSIGHT INTO THE SOUTH: "HOUSE ON THE HILL"

EXHIBITED AT THE BOYER GALLERIES





EXHIBITED AT THE SQUIBB BUILDING ART GALLERIES

"STREET SCENE AT HONFLEUR" PAINTED BY ASTON KNIGHT

does he transcribe its varied aspects and with such facile craftsmanship. The artist identifies himself completely with his scene and permits it to retain its pictorial character. A good feeling for moderated color, whether of the bright flowers or of the green moss, enhances this reality. Among the picturesque views *The Grosse Horloge* painted this year, is a careful study of an involved architectural scene whereas *Street Scene at Honfleur*, one of the outstanding canvases, is freer and more vigorous with a pleasant touch of green among the greys. An imposing grandeur is vested in two large water scenes, painted a decade ago, *Old Bridge at Vernon* and *Le Pont Fleuri*.

M. D.

Two Centuries of American Painting

A GROUP exhibition at the Babcock Gallery shows various moods of America of the nineteenth and twentieth centuries. Victorian sentimentality is represented by Fuller's charming portrait of a girl and by Ryder's *Hero and Leander* in the golden browns usually associated with Blakelock.

A rare canvas, *Musical Amateurs*, by Winslow Homer is reminiscent of Degas. Painted in 1867 before Homer devoted himself entirely to painting, it is a document of his early ability to avoid the damaging detail of naturalism. Dating from almost three decades before he settled in Maine where he portrayed the drama of nature in bold colors, this painting is interesting for its glowing tones of reddish brown. Eakins, another individualist tied to reality, is represented by a study for *Taking the Count*, now at Yale.

Theodore Robinson's view of Givernay, where he worked with the leading proponent of impressionism, Monet, is a pleasant hillside scene in local color showing a slight stamp of impressionism in the juxtaposed brush strokes. The full imprint of this school lies in the painting of Lawson, still a dogged impressionist and a fine painter. Whereas Eugene Higgins' *Sea Dogs*, a dramatic view of dark, bulky figures in a rowboat against a colorful sky, creates a romanticism comparable to Daumier's *Don Quixote* paintings, and marks him as a lingering but powerful adherent of sentimentalism. Duveneck's Munich training is evidenced in his ruddy *Juno*.

The collection is rounded out by a beach scene by Chase and a view of a canal in Brittany by John Noble, a child vigorously painted by Costigan, and an early landscape by Leon Kroll, notable for its direct naturalism unhampered by any mannerisms.

M. D.

Waldo Peirce: Lusty and Vigorous Painting

WALDO PEIRCE, as one can see at a glance around the Midtown Galleries, takes his fun where he finds it, and for him fun is painting. *Circus at Night*, *Sloppy Joe's Key West*, and *Dry Tortugas* in which he has incorporated sketches of Hemingway, Dos Passos and himself enjoying the climate—these are pictures which exude the high spirits and gusto with which this artist approaches his canvas. When he paints a dance hall, as he does in *The Silver Slipper*, with its admonitory maxim, "No Vulgar Dancing," one fairly hears the rhythmic throb of the band. One or two landscapes are painted with more restraint and no loss of effect, and in the serious painting of figures which is visible in *Mother and Child* and *On the Sofa*, one is aware of his great vitality, and the discipline to which he has put his talent.

J. L.

Marc Chagall: Merry Surrealist Painting

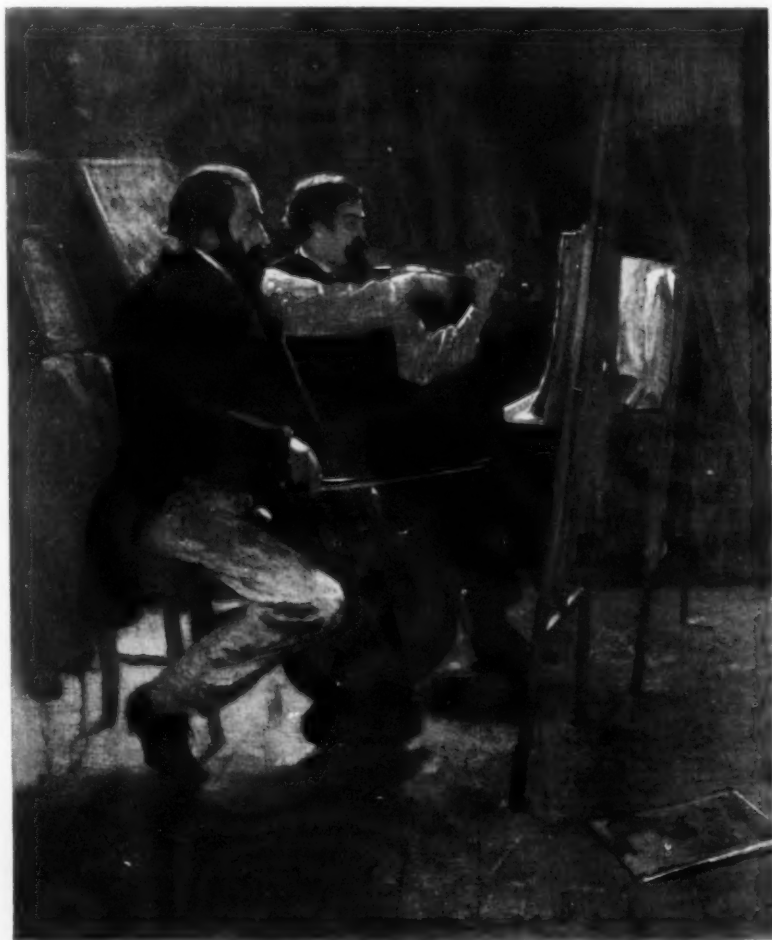
PAINTINGS by Marc Chagall at the New Art Circle reveal the fantasy that helped give direction to the imaginative excursions of the surrealists. But Chagall's fantasy has neither bitter satire nor unpleasant, neurotic connotations. His unreality is founded in his childhood recollections of old Russia which are woven with French threads and melted into a Mother Goose fairyland.

Chagall's associations are generally happy; a bouquet of flowers recalls a musician, a country boy, or a country maiden with a cow. The simplicity and naïveté of his imagination have a child-like charm. A woman in wine red dances with peasant solidity on the back of a cow while the village buildings share her rhythm and a chicken treads the air. Natural objects are displaced to fashion a new whimsicality and gaiety. Chagall creates a world regulated by its own dimensions, perspective and laws of gravity.

While these paintings are late works done within the past few years, two canvases, painted in 1912, two years after Chagall settled in Paris, disclose the artist's foundation in the gay folk art of his country and at the same time contrast with the softened sophistication which Chagall soon acquired in Paris. The flat, bold pattern reappears in the sensitive interpretation of *Jew with Torah*.

Chagall uses a combination of gouache, watercolor, and oil to give freedom and lightness to his brush and color areas. These, in turn, together with suitable tones of pure color, unite to build up the dream reality fashioned by his imagination.

M. D.



EXHIBITED AT THE BABCOCK GALLERIES

"MUSICAL AMATEURS," A WINSLOW HOMER RECALLING DEGAS

Florance Waterbury

FLORANCE WATERBURY is showing, at the Montross Gallery, a group of oils and watercolors painted during the past four years and reflecting the travels of the artist in Mexico, Arizona, and Massachusetts. In depicting these different scenes Miss Waterbury has caught the spirit of the locale and in an unpretentious manner has transferred it intelligibly to her canvases. A good sense of design, only at times intrusive as in *Cascade* and *River-Sabino Canyon*, together with a feeling for the combination of plastic and literary relations keep Miss Waterbury from merely imitating nature.

In one corner of *St. Accaccio*, a quaint still life, is a Mexican *Santos*, dressed in eighteenth century costume and nailed to the cross. In the lower corner a red blaze of poinsettias recaptures the red of the icon while the soft green of a cactus ties the colors together. Other still-lives, *Medieval Bishop* and *Glass Bowl* have a freedom of approach that saves them from the pitfalls of academism. The Massachusetts and Arizona landscapes reproduce the country from a personal view which finds mellow charm in their beauty.

M. D.

A Notable Inaugural Exhibition

THE FINDLAY GALLERIES, already long established in both Chicago and Kansas City are now inaugurating their New York branch with a show which is intended to be a typical cross section of the quality of paintings they handle. None of the pictures on view have ever been exhibited in New York before, though they include important names ranging through the English, French Impressionist and American schools. Of the first named the outstanding example is a large Gainsborough, *Woodland With Sheep*, remarkable for its deep, rich texture. Highlights are brought out in brilliant dabs and the whole color combination is a striking one in which rich greens and blues are offset by warm reddish tones. Sir Charles Holmes has written of this picture as being one of the finest Gainsborough landscapes, comparing its color to that of Rubens. *Lavina* by the same artist is a charming study of a girl holding a bowl in whose diffident pose is all the charm of the eighteenth century. There is a fine Hoppner portrait of *Sir George Osborne*, as well as a recently acquired Raeburn portrait.

A Corot land-



EXHIBITED AT THE FINDLAY GALLERIES
"LE VOYAGE" BY LEBASQUE, A LITTLE KNOWN IMPRESSIONIST

scapes with cool shadows in the foreground has in the background a half-glimpsed bridge bathed in a misty, silvery light. Monet is represented by one of his paintings of haystacks while a charming Lebasque of children in a boat has all the flavor of the French Impressionist school. There is sweep and action in McBey's seascape, *Southwest Wind*. *St. Monance* unusual in an artist whose true medium is black and white. In this case well handled color gives an even greater intensity to his subject. Paintings by Gifford Beal and Lawson round out this show by representing modern America.

R. F.

European Vedutti

AT THE Pen and Brush Club Hildegard Hamilton is showing a group of her paintings done recently in Hungary, Switzerland, Italy, Dalmatia and Algiers.

A strong feeling for the picturesque dominates many of her canvases which depict the narrow winding roads of small hill villages, with here and there a glimpse of water and a bridge. The *Castle Vajda Hunyad* at Budapest is painted with vigor and a nice sense of color. *Boats-Palermo*, Sicily was painted when the state of tension between England and Italy had reached a high pitch during the latter's conquest of Ethiopia and when Miss Hamilton being suspected of being British came near to having her canvas confiscated.

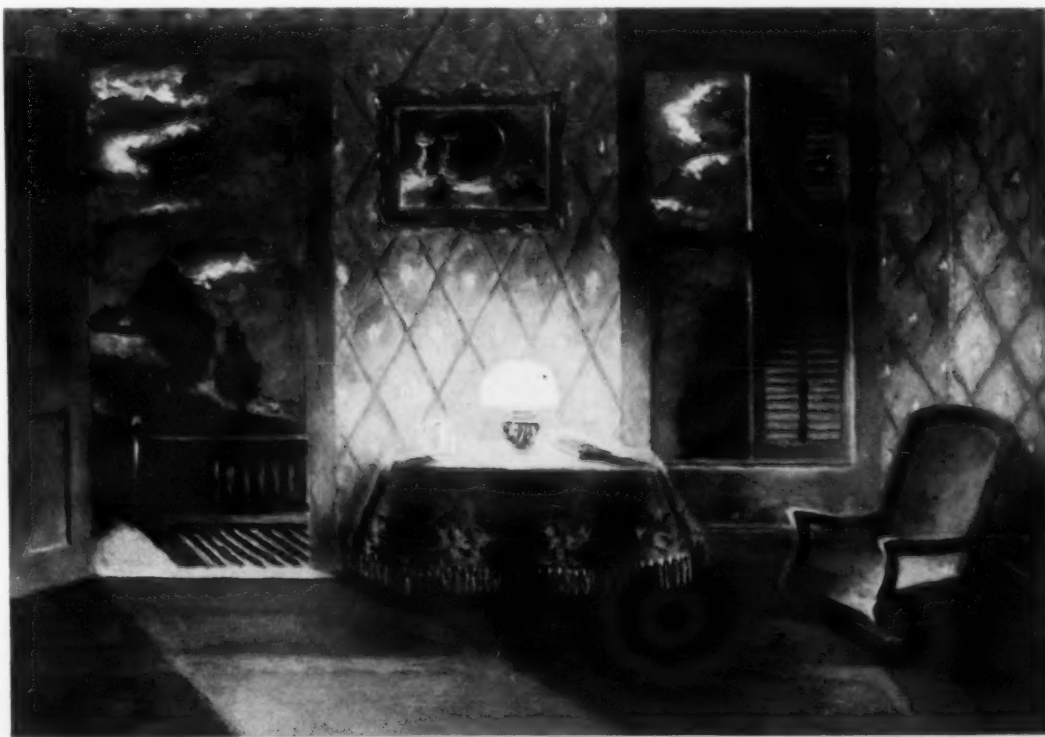
J. L.

Twenty-one Artists Present American Views

THE FIRST Anniversary of the Walker Galleries is celebrated by an exhibition of recent paintings by an exceedingly talented group of the Galleries' regular exhibitors. Together they present a cross section of American life, with a noticeable disinterest in the city in favor of bucolic and suburban views. There are no nudes, no still-lives, but, in general, solid genre scenes and a consciousness of greater America in her various tempers.

Grant Wood, our New Objectivist, paints *Fall Plowing* with hidden brush strokes. The clear, patterned landscape is smooth and rolling, blended with tones of brown and green, with touches of autumn red. This quiet, pleasant vista has its contrasts in Joe Jones' *The Rainbow*, in which a few dashing strokes sweep the black tree forms in an atmosphere dense with the passing storm. John Steuart Curry captures the lyrical overflowing of

(Cont. on page 21)



EXHIBITED AT THE WALKER GALLERIES
HOBSON PITTMAN'S "SUMMER EVENING," AN ABLE HANDLING OF LIGHT EFFECTS

ART THROUGHOUT AMERICA

Buffalo: An Influential Cézanne

THE HISTORICALLY famous Cézanne *Le Matin en Provence*, often called *Abstraction*, now being shown in the current Cézanne exhibition at the Bignou Gallery, has been acquired by the Albright Gallery of the Buffalo Fine Arts Academy. This picture, opening as it does the way to Cubism, is generally considered by the leaders of the modern French school, such as Picasso, Vuillard, Matisse and Bonnard, as the masterpiece of Cézanne. It has been called by them "the last will and testament" of the master, indicating the great influence which this painting has on the present generation.

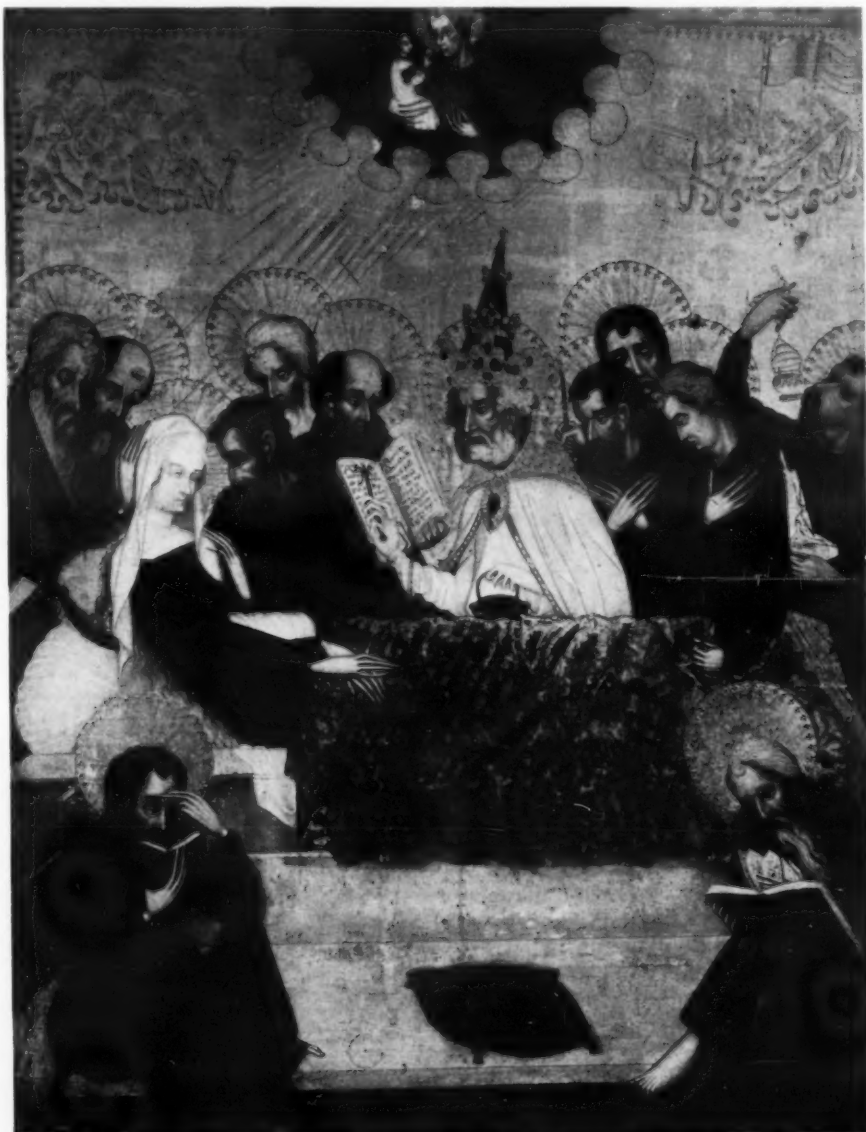
Cleveland: A Rare Austrian Primitive

A MEMORIAL to the late John L. Severance, former president of The Cleveland Museum of Art, has just been added to the collections of that institution through the generosity of a group of its trustees, members of the advisory council, staff members, and other friends of the Museum. The memorial consists of a very important painting, *Dying Virgin Surrounded by Saints*, by the Master of the Heiligenkreuz purchased from Dr. Jacob Hirsch. The picture is of Austrian origin, dates from the end of the fourteenth century, and is painted in tempera on a panel of wood. It was a feature of the Museum's Twentieth Anniversary Exhibition, held during the past summer, and is now included in the showing of "Five Centuries of German Art," in which it ranks as the earliest painting of the entire collection.

The newly acquired painting was formerly in a private collection in Munich, where a companion panel showing the death of a nun, probably Agnes of Montepulciano, still remains. The latter is not, however, as beautiful in composition as that in Cleveland.

In the *Dying Virgin Surrounded by Saints* are seen the strange elongated figures so characteristic of Bohemian painting, the long facial types, and the emphasis on character in these types. The dominant figures shown are those of the Virgin Mary reclining on a bed covered with a gorgeous brocade, and that of St. Peter, who stands behind her, wearing a papal tiara and reading from a book held in the hand of one of the Apostles. The other Apostles are grouped on either side of them and, in the foreground, one of the latter gives an amusing touch to the otherwise serious picture as he has just put on a pair of spectacles, affording one of the earliest representations of the use of these aids to sight. The face of the Virgin is beautiful in its serenity and charm of outline, and at the top of the picture we see her spirit carrying the infant Christ in her arms. On either side against the gold background are faintly discerned figures of the heavenly host. Ernst Buchner, Director of the Aeltere Pinakothek, Munich, has spoken of this picture as the finest Austrian primitive of the period of 1400.

The Master of Heiligenkreuz, as the painter of this picture is called, left a group of unusual paintings in the Convent of Heiligenkreuz near Vienna.



RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM OF ART
"DEATH OF THE VIRGIN" BY THE MASTER OF HEILIGENKREUZ

Cambridge: Important Old English Silver

THE opportunities at the Fogg Museum for the study of rare silver have recently been increased by a group of distinguished pieces from English makers of the seventeenth and eighteenth centuries. They have come as long time loans, from Mr. Archibald Alexander Hutchinson, in addition to his former loans. They have been further augmented by a tea and coffee service from Mr. and Mrs. Richard Sears, fine types of the late Georgian style. These are all newly installed in the English and American gallery, where they gain a further interest in a setting of beautiful pieces of furniture and portraits of their time.

In such a diversity as fairly dazzles the eye in this collection, one is tempted to try a mental re-arrangement of it in terms of its dating, to see what changes in craftsmanship and in taste may emerge. Fortunately this can be readily done, through Mr. Robinson's careful research in the silver marks by which the dates and often the names of the makers are supplied to us.

At once the seventeenth century shows a far wider variety than its successor. In fact its examples deserve especial mention, so that a consideration of the others must be postponed for a later occasion. Here, then, is a sweetmeat dish of 1632, divided and re-divided by narrow ribs into geometrical fields, each ornamented with a sort of abstract berry. In this design, as in the slender meandering lines and jewel-like little bosses, there is an almost medieval air, confirmed by its naïve use of the single tool by which the whole design has been raised from the back.

Next is a really superb porringer, or "caudle cup," with its cover and tazza of the same style, dated 1600 and 1667. Each one is in rich repoussé, the tazza completely covered with large leaves and flowers, handles with grotesque heads.

It stands plainly for the pompous style of Charles II, as we know it in certain furniture and in portraits, but we remember also that it was the style of the "caudle cup" as a type. Near by is a sugar caster of 1684, quite simple except for some flat and geometric "cut-card" ornament that recalls the "strap-work" in the wood panelling of James II.

That each type of piece at this time had a traditional design of its own, based naturally upon the requirements of its use and its making, is sharply impressed on us by a handsome "lion" tankard of 1674, bearing on its side the arms of the city of London. Except for this engraved work, in which the silversmith presumably had no choice, the body of the piece is plain.

Ann Arbor: Early Buddhist Sculpture

A LOAN exhibition of Buddhist art has just closed at Alumni Memorial Hall, Ann Arbor, under the auspices of the Institute of Fine Arts, University of Michigan. Emphasizing early sculpture, the exhibit includes a miniature figure in stone from Gandhara, clay plaques from Central Asia and Sian and some thirty small

bronze figurines, all of the Wei or T'ang periods, and culminates in two fine large pieces of Japanese wood sculpture—a Jogan Bodhisattva and a standing Fujiwara Buddha recently shown by Sadajiro Yamanaka, at the Boston Art Club. Two small groups of Chinese sculpture—stone of the Wei period and wood from Sung to early Ming—partially documented as to date and provenance, help to fill out the evolution of Buddhist images. The show is further rounded out by a fine Sung iron head of a Bodhisattva from the collection of H. L. Wallace of Detroit, and finally by a few later Japanese lacquered figures and temple paintings.

Pittsburgh: Waugh Prize Winner

FREDERICK J. WAUGH, American marine artist, was voted for the third successive year the Popular Prize of \$200 in the 1936 Carnegie International. This time, it was his painting *The Big Water* which won the approval of the visitors to the Exhibition. The result of the voting during the past two weeks was announced at the Institute immediately after the ballots had been counted. Last year, Waugh's painting *Ante Meridian* was awarded the Popular Prize. The previous year, his *Tropical Seas* received the same award. In winning the Popular Prize for the third time in succession, Mr. Waugh has established a record. Only twice before has the prize been won two years in succession—by Mr. Waugh himself, and by Malcolm Parcell of Washington, Pennsylvania, who won it in 1924 and 1925.

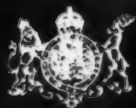
The closest competitors of the Waugh painting in the order of preference were *Portrait of Bob* by Luigi Lucioni (American), *Arm-*



EXHIBITED AT THE UNIVERSITY OF MICHIGAN
BODHISATTVA, JOGAN PERIOD

ida by Gerald Brockhurst (English), *The Harpist* by L. Campbell-Taylor (English), *House near the Baltic Sea in Thunderstorm* by Franz Lenk (German), *The Road from the Cove* by Leon Kroll (American), *Spring* by Albert Braitou-Sala (French), *Bavarian Landscape* by Georg Schrimpf (German), *Susan* by Eugene Speicher (American), and *Mr. and Mrs. L. Stuyvesant Chanler, Jr. and Children* by A. K. Lawrence (English). Thus each nation in the exhibition, with the exception of Spain, is represented in the list of preferences expressed through the Popular Prize vote. Of the paintings which received awards from the international jury, *The Road from the Cove* by Leon Kroll (American) proved of great popularity. It received the largest number of votes of any first prize in recent years.

Frederick J. Waugh is now in his seventy-fifth year, being born at Bordentown, New Jersey, in 1861. He received his art training at the Pennsylvania Academy of Fine Arts and the Julian Academy in Paris. For many years, he has lived and worked at Provincetown, Massachusetts, and it is along the picturesque coasts of the Bay State that he finds the subjects for his marines. He was made an Associate of the National Academy in 1909 and a National Academician in 1911. He has won many important awards, and is represented in the Metropolitan Museum, the Corcoran Gallery in Washington, the Art Institute of Chicago, and in a number of other galleries in the United States and abroad, as well as in private collections. Mr. Waugh's paintings are very familiar to Pittsburghers, for he has been exhibiting in all the Internationals since 1908.



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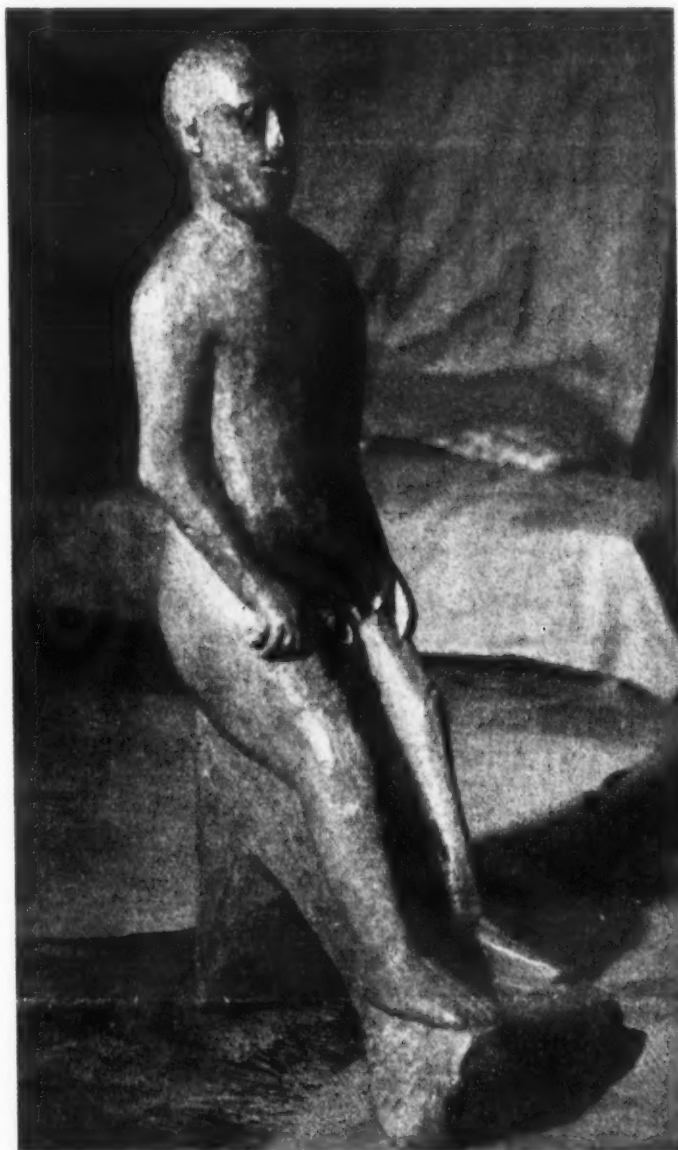
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PUBLISHED BY DR. LOUIS ROLLIN

AN UNKNOWN GAUGUIN WOOD SCULPTURE OF A LEPER

The Art News of Paris

LAST May Paul Nordmann, a distinguished collector of Papeete whose many finds have already enriched the Musée d'Ethnographie, came across a remarkable statue which, for various reasons, could be attributed only to Gauguin. The life-sized figure represented a seated man and was carved in tou wood (*cordia subcordata*), a grateful medium and one easy to work, whose fine texture and color resemble the skin of the Polynesian native. Anyone familiar with the crafts of these islands could at a glance recognize this statue as having been made by a white man. The nonchalant pose of the figure betrayed not only a good artist, but one with a strictly personal style.

That the figure represented a native and, moreover, a leper, could be recognized by the distinguishing tattoo marks as well as by the rigidity of the pose, suggestive of paralysis. Missing phalanges of the fingers, which could in no way be attributed to accident nor to lack of material, indicated the advanced state of the disease. Not only did the estimated age of the statue coincide with Gauguin's Tahiti period, but this morbid conception could only have issued from the neurotic mentality of such an artist. Moreover, it had similarities with certain other statues which he was known to have executed before his death—statues which the religious authorities considered too daring and which were subsequently destroyed. Further proofs existed in resemblances with other well-known works, such as the manner of treating the head, which bears a relation to *Deux Tetes*, the ear, recalling *La guerre et la Paix*, the legs, etc. How this work escaped the fate which overtook Gauguin's other sculpture is not known. *The Leper* in any case remained in an abandoned shed on Papeete for many years until discovered by Nordmann.

THIRTEEN pictures and twenty-seven drawings and lithographs by Pascin are the generous donation of Hermine David and Lucy Kroh to the Petit Palais. Rounded out by three figurines

carved in American walnut, the entire group constitutes an interesting and valuable addition to the museum. Most of the pictures were executed between 1920 and 1930, though a *Tentation de Saint Antoine* is dated 1913 and the drawing, *Jeunes Filles* goes back to 1902. Pascin's Munich days, when he executed a series for *Simplicissimus* which were to make him famous. In this collection of work we again see the curious temperament of the artist who, in spite of success and riches was irresistibly drawn to suicide. Erotic sketches contrast with the most chaste and reverend studies of young girls. *Manolita* and *Fillete aux fleurs* have greatest poetry and candor, while in his virginal conception of Salome the head of St. John resembles a mask more than a gruesome relic. By 1930 Pascin had completely mastered his medium. This master draughtsman had almost abandoned drawing for the pearly nuances for which he is best known, a combination of impressionism and delicately colored *grisaille*.

The Magic Color of Matisse

(Continued from page 14)

tion, rules not only the structure and unification of his paintings but determines and announces their expression.

Save for the representation of the magic circle of dancers which is epitomized in *La Danse*, Matisse has completely avoided the presentation of action. It is as if, having abstracted the timeless essence of rhythmic movement, he pinned it against the sky and turned to exalt quietude and even lassitude. The Nice interiors, which at times are casually executed and dangerously approach a formula, are motionless except for the pulsation of the colors and small subordinated designs. These are present in an abundant variety of textiles, rugs, tiles, and wall paper. Matisse gives his own definition: "Expression, to my way of thinking, does not consist of the passion mirrored upon a human face or betrayed by a violent gesture. The whole arrangement of my picture is expressive. The place occupied by figures or objects, the empty spaces around them, the proportions, everything plays a part."

In the current exhibition *Odalisque* (1926), painted during a period of renewed vigor, is a beautiful realization of Matisse's aims. It is organized with the characteristic apposition of horizontal and vertical lines varied by the diagonals of lozenge patterns. These are unified by an orchestration of pure colors which are so ingeniously composed that they become absorbed in the gray pantaloons of the odalisque. In such a way a centripetal force is affirmed in counteraction to the horizontal and vertical lines.

In the exhibition are also three paintings done this year by the artist, now sixty-seven. While two small portraits have the miniature charm of their enamel clarity, *Corsage Rouge* has the boldness of deep color and dark outline and the strength of design that is reminiscent of Matisse's *fauve* paintings or of *Pommes* in the following period, confirming the promise of his youth.

New Exhibitions of the Week

(Continued from page 17)

Morning in the West. The sun is rendered in white, tintured with yellow. The poetry of evening is portrayed by Virginia Berresford's *The Night Mail*, Donald Mattison's *Carnival*, and Hobson Pittman's *Summer Evening*. The last is a Victorian interior divested of its what-not abundance. Through the door the last light, already mingled with the cool moonlight, is juxtaposed against the warm glow of the lamp. Interior and exterior and their subtle difference in light are portrayed with sensitive dexterity.

The gaudy gaiety of Mexico at celebration is amusingly painted by Thomas La Farge. Dudley Morris strikes a compassionate note in *Anniversary*. Daniel Celentano has power in his portrayal of fatigue while Doris Lee's imagination is rather faltering in *Disaster*. Frank Mechau exhibits his original study for a fresco in the Colorado Springs Fine Arts Center. *Winter Pastures* is a long narrow panel. Sweeping forms of linear horses, sharply outlined in a fluid rhythm, recall both paleolithic herds and Japanese horizontal hand scrolls. Despite the admirable painting, the congealed motion at either end of the procession provides an unsatisfying concession to the frame.

The group is complete, among others, by one of George Grosz's inimitable watercolors, a swift-moving wrestling combat by David McCoch, and a promising oil by Heliker.

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The Art News of London

A SET of proofs of William Blake's *Europe* has recently been purchased by the British Museum. These were prepared in 1793 and are in green monochrome similar to that in which his *America* is usually printed. There is no record of *Europe* being published in color later than 1794 and this set numbers eleven out of the original seventeen plates. The Department of Prints and Drawings who were responsible for this addition have also been presented with three drawings by John Singer Sargent. These are a gift from his sister, Mrs. Ormond, two of them being watercolor views of Venice and Genoa, while the third shows two pencil studies of Mme. Gautreau, whose portrait in the Tate Gallery is one of the artist's best known works. Further additions to the museum consist in a large selection of color prints and typescripts of Lord Cromer's two books.

A SKETCH-BOOK containing principally figure studies by Eric Gill numbering in all some thirty-nine drawings as well as a volume of his working proofs and designs have been acquired by the Victoria and Albert Museum through the National Art-Collection Fund. In addition to this the museum has purchased some of the proofs and drawings for the edition of *Hamlet* published in America, which was illustrated by the same artist. A book of historical value in the development of color printing is one of views of the palace of Soestdijk, engraved by Gerald Valk and printed in Amsterdam in the latter part of the seventeenth century. The process was invented in that city by Jan Teyler, who employed it in the only known publication printed in color at the time. Thus Valk's book, in which he makes use of Teyler's method, is a matter of some interest. A further museum purchase is a charming Meissen figurine after a model by Kaendler dating from about 1745.

MESSRS. MALLETT & SONS have opened an exhibition of Chinese porcelains, bronzes and jades of the Han, Tang, Sung Yuan, Ming and Ch'ing periods. An outstanding piece is a six-legged Sung vase with a dark, oily-green glaze whose fine texture and color approximate that of jade. Another very beautiful piece is a white Ting cup, the inside and stem of which are etched with a formal design of flowers and leaves. A charming little bowl, originally from the Beckford and subsequently from the Nightingale collection, is ornamented with Shou Lao and the Eight Immortals. Among the bronzes is a small Han wine pot and a Tang cushion-shaped bowl, while a curiosity is a K'ang Hsi celadon Kylin on Louis XV ormolu, once part of the Blenheim collection.

A ROYAL gift to the Victoria and Albert Museum which was recently presented by Queen Mary is a remarkable chinoiserie brocaded panel made in Lyons in the second quarter of the eighteenth century. This originally belonged to the Queen's Hungarian grandmother, Countess Claudine Rhedey, in whose castle, St. Georgy, in Transylvania, it hung for many years. Embroidered on a grey-green background, the pattern is some twelve feet long and is brocaded in eleven colors. Full of amusing incident, it also depicts fabulous animals and circus riders as well as charmingly executed flowers, birds and butterflies. The remainder of the set is in a small room at Buckingham Palace.

WORK of the famous landscape painter, Richard Wilson, R.A., is now being shown at Ferens Gallery, Hull, and comprises some sixty paintings by this artist, who was one of the original members of the Royal Academy and who subsequently became its librarian. Most of these have been lent by galleries and from private collections, the Manchester Gallery having put all its pictures at the disposal of the sponsors of the exhibition. From the Royal Academy itself comes the famous self portrait of Wilson, which, since it was purchased in 1813, has left London only once. A master of landscape painting, Wilson's work is seldom seen to such advantage and it is felt that the exhibition is of considerable educational value. It will remain on view until the end of the year.

A CHINESE artist, Teng H. Shiu, is currently exhibiting fifty-one oil paintings at the galleries of the Fine Art Society. Trained in the Royal Academy Schools, his first style is strongly influenced by the Occident, though in later works he reverts to a more Oriental interpretation combined with greater facility in the use of oils.

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FRANS HALS: "FISHER BOYS," SIGNED WITH A MONOGRAM

The Dutch Masters: A Notable Show

(Continued from page 10)

which is the final parallel to draw between them and the concept of the painter in terms of today. The Netherlands of the seventeenth century was a commercial civilization akin and, in fact, progenitor to our own, boasting, among other things, the invention of such doubtful benefits as the stock exchange and the theory of margin speculation. Trade was the sole valid sanction of this civilization, which supported artists without the aristocratic selectivity and yet also without the prejudices of a monarchy and nobility. But it was against such oligarchy of bourgeois taste that artists first rebelled—setting the pace for gradual emancipation and, afterward, bohemianization—although they had never previously even protested the most rigorous classification under an aristocracy.

The first great artistic revolutionary was, of course, Rembrandt. If revolt meant to him the quieter, eternal aspects which he gave his pictures, it was only because he was the greater artist; the root of his combat with his fellow men was the same which provoked his colleagues to a sharper, biting—albeit less permanent—satire upon their world.

In the superb *Self-Portrait* of this exhibition, we see Rembrandt at about fifty-six, some seven years before his death, bankrupt, tired, defeated. But what defiance is there in the unflinching eye, in the sardonic lip!—and best of all in the sure, positive strokes which so boldly and plastically model the head, as though there had never been any question of their greatness. In this picture is summed up the whole battle of Rembrandt with the smug standards of a commercial civilization.

No such deep philosophy is probed by the simple, sheer rhythms of Hobbema's *Landscape with Mill*—one of the most limpidly painted and poetic scenes by the greatest of Dutch landscapists—nor even by the superb romantic *Landscape with Waterfall* by Hercules Seghers, that great and rare associate of Rembrandt. These, too, are nevertheless also a kind of withdrawal by the artist, here into the peace of nature in which the Nordic has ever sought refuge.

That these painters, however, were not without a sense of observation of every aspect of life about them, including that which had importance only in terms of its rendition in paint, is proven by such masterpieces of *genre* as the famous Pieter de Hoogh, with its superb transcription of spatial and atmospheric values and the Emanuel de Witte, in its treatment of light effects in broad, flat, delicate planes of color, seeming to prophesy the Italian period of Corot. A final and noteworthy example in this category is the brilliant *Wedding Festival* by Jan Steen, which, with its sympathetic rendition of a more elegant life, is representative of the sole Dutch artist who influenced the *fêtes champêtres* of Watteau and Lancret.

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Subconscious Pictography by Joan Miro

(Continued from page 11)

of describing the "real" object Miro more carefully describes his subconscious reactions to the suggestions which spring from the vegetative outgrowths of the potato. This painting also serves to illustrate another endearing characteristic of Miro's paintings. On the one hand, because of their sensuous beauty, they can be appreciated at first glance. On the other hand a searching contemplation or exploration is rewarded by suggestive surprises, both plastically as well as literally. In a composition impeccably balanced with ribboned undulations, straight etched lines, calligraphic lines, circles, and triangles, at once a head emerges, a figure, a banner, or a ladder—a transmuted Boschian fantasy.

The pictographic language is especially manifest in the large canvas called *Painting* (1933). A measured bar from form to form across a background in which poetic tones of blue, rose, and green melt quietly into one another, creates a rhythm like that of a Scarlatti composition, while the paintings of this year, done before the civil war, have the fluid line and discordant harmony of Stravinsky's music. Calligraphic, elongated dancing forms are represented in yellow, brown, and orange, with green and electric blue. An erotic content takes a more major position than in Miro's earlier work but, as in the works of Klee and Chagall, it provides amusement rather than unpleasant connotations. It is more like the primitive consciousness of the physical aspects of human existence than the neurotic dissonances of the official surrealists.

Miro was in Spain when the war broke out and his reactions to it are expressed with reckless fervor in two abstractions which veer sharply from the previous, more refined work. With dabs of black paint he fairly attacks the brown, coarse-grained masonite, spinning from them strong lines across the painting. Except for a little red, there is a negation of color. Instead, Miro's interest in texture becomes consuming and patches of sand covered with paint adhere like carbuncles to the masonite. As spontaneous, bold records of an artist's wartime mood they are interesting documents but it is to be hoped that the brighter charm of the artist will soon recover its precedence.

A Double Galaxy of American Prints

(Continued from page 13)

to indicate a sculptural rather than a primarily linear effect.

The city is effectively interpreted in Ernest Roth's *Financial Towers, Downtown New York* in which he combines the skyscrapers of lower Manhattan with the masts and spars of ships tied up at their wharves. N. P. Steinberg in *Downtown "L" Station* sets forth handsomely this anachronistic wonder which has taken the fancy at one time or another of nearly all Gotham artists. Mahonri Young in two etchings made in the Southwest, *Snake Dance* and *Three Navajos*, has made an interesting design with his little figures, each freshly observed and noted by the simplest means.

A survey of titles alone, in the exhibition of *America Today*, indicates the conscious and decisive step the artists of this group have taken out into the world of steel mills, coal mines and factories. One must not be misled by such a title as the *Harvest*. Charles Pollock in his etching of that name does not interpret the scene in terms of rich meadow and rolling, fertile field; with him, it is the last miserable squeezing of the cotton crop from stingy soil. There is a beautiful, fluid line to the figures who gather in their meagre harvest here, and deep poetic feeling in their portrayal. *Trouble in Frisco* by Fletcher Martin, *Black Legion Widow* by Maurice Merlin, *Drought* by Fred Nagler, *Bootleg Mine* by Elizabeth Olds—these are subjects taken almost at random, but they indicate what "America today" means to these artists, and their bitter and angry protests against their concepts of its injustices. Whatever point of view one holds regarding the social order it is impossible not to be moved and excited by the fire which has animated this work, and the sense of contemporary life which it evokes. In *Company Town* by Lynd Ward, *Derelects* by Mabel Dwight, the *Bootblack's Nightmare* by Alex Stavenitz, one recognizes the human values, and the artists never fail to heighten one's consciousness of their eternal verity.

There is a high standard of technical excellence in these hundred prints, and far too many interesting and arresting subjects to single out a few with any degree of fairness. It is an exhibition not to be missed by anyone who is concerned with what is being accomplished in the field of graphic arts in this country today. One can only hail with enthusiasm the plan whereby it is to have a country-wide showing.

COMING AUCTIONS

Macomber Sale: Arms, Tapestries, Paintings

THE well-known collection of arms and armor, tapestries and paintings belonging to Frank Gair Macomber of Boston will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of December 10 to 12 inclusive, following exhibition from December 5. The Oriental and European arms and armor comprise over 300 catalogue lots. Thirty-five tapestries feature valuable examples from the famous Flemish and Brussels looms and represent the work of celebrated designers and weavers of the Low Countries in the Gothic and Renaissance periods. The paintings are mainly of the early Italian, Flemish, and Dutch schools and include a copy of the famous Rubens work in the Munich Alte Pinakothek, the *Rape of the Daughters of Leucippus* painted by Rubens and members of his atelier.

A fine tapestry entitled *The Duke of Burgundy Greeted Jacques*



MACOMBER SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
TOURNAY TAPESTRY BY FIERET, CA. 1525: "L'ESPERANCE"

Lalain illustrates two episodes from an old chronicle. Its execution is conclusively attributed to Jean II van Roome about 1525. Among the Tournay specimens are *L'Esperance, ou la Consolation des Trois Vertus* woven by Antoine Fieret about 1525 and illustrating Alain Chartier's great prose poem, and *The Franciscan Martyrs* identified as designed by Jaspin van der Meire and woven in the celebrated establishment of the Du Moulin family. Hunting scenes and classical legends are depicted in Brussels sixteenth century examples. Of note are an *Alexander* piece woven at Delft by Franz Spierinx; a small portrait woven at Amsterdam and dated 1625; and *Salvator Mundi*, associated with the legend of S. Veronic and "the true portrait of the Savior," probably woven at the tapestry works in Rome founded by Clement XI; also boldly scrolling verdure enlivened with birds and small animals.

In addition to the Rubens work, the paintings include a Van Dyck portrait of *Anthony Triest, Bishop of Ghent*, *The Mourning of Christ* by Gaspard de Craeyer, and *Legends of the Virgin* of the Sieneese fifteenth century school under the influence of Pinturicchio.

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Collections of Rare Books and Autographs

A PUBLIC sale of rare books and autographs of high calibre, featuring first editions of English and American authors, will be held at the American Art Association-Anderson Galleries the evening of December 9 and the afternoon and evening of December 10, following exhibition from December 3. The sale comprises selections from the libraries of Francis K. Swartley of Philadelphia, Pa., Richard Greene Holbrook of Larchmont, N. Y., Alfred L. Bernheim of New York City, and Irving S. Underhill of Buffalo, N. Y., with other properties.

An outstanding item in the sale is a set of proof impressions of the twenty-one engraved plates by William Blake illustrating the Book of Job. Notable first editions included are Thomas Gray's *An Elegy Wrote in a Country Church Yard*, printed in London in 1751 and Col. T. E. Lawrence's *Seven Pillars of Wisdom*, privately printed in London in 1926.

Among the autographs is a group of twenty-seven letters by Rudyard Kipling, written in 1896-1907 to F. N. Finney, an American railroad man and early admirer of the author's works. Nathaniel Hawthorne, Joseph Conrad, John Galsworthy and Col. T. E. Lawrence are among other writers well represented with autograph material.

Weber Silver and Minami-Kawa Porcelains

THE furniture, silver and bric-a-brac, property of Joe Weber of the team of Weber & Fields as well as the collection of Chinese porcelain of H. Minami-Kawa of Pieping will be sold at public auction on the 9, 10 and 11 of December at 2:30 each day at Rains Galleries. The property will be placed on exhibition on December 6 from 2 till 5 P. M. where it will remain until the date of sale.

The furniture features both period pieces and reproductions in Sheraton, Heppelwhite and Chippendale in tables, desks, chairs, secretary bookcases, commodes and items for the dining room. The silver is in the form of useful items such as bouillon cups, after dinner coffee cups and saucers, compotes and pepper shakers.

The collection of Chinese porcelains, being sold by order of Mr. Minami-Kawa, includes for the most part small but fine quality porcelain and pottery bowls, vases, jars, plates, paintings and hangings of the Wei, Tang, Ming, Ch'ien Lung, K'ang Hsi and Tao Kuang periods. There are also figurines and figures, gilded and polychromed, as well as plain, of foo dogs, birds, buddhas, Kwan Yins and other Oriental immortals in various attitudes.

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Currier & Ives and Contemporary Lithographs

THE collection of lithographs by Currier & Ives and their contemporaries belonging to George Barr Kayser of Rye, New York; Dwight D. Moore of Boonton, New Jersey, and a Stony Brook collector will be dispersed at public auction at the Plaza Art Galleries on the evening of December 10 at 8:15 o'clock. These will be placed on exhibition on Sunday, December 6, from 2 to 5, and will remain throughout the week until the sale.

One of the finest groups of historical prints by Currier & Ives is offered. Outstanding is *The Rescue*, an unheard of print, and it is believed to be the only one of this subject in existence.

Such prints as *Marion's Brigade Crossing the Pedee River*, *General Francis Marion of South Carolina in his Swamp Encampment*, *Inviting A British Officer to Share his Dinner of Sweet Potatoes and Cold Water*, the rare *Cornwallis is Taken*, and the famous portrait of the Beardless Lincoln, as well as an almost complete set of the Presidents of the United States is included. Also, in finest condition, we find the rare print *The Destruction of Tea at Boston Harbor*, and *Washington at Princeton*.

The winter scenes include such outstanding examples as the large folio *American Farm Scene, No. 4*, not only one of the rarest but also one of the most interesting and beautiful of these. The large folio *Central Park, Winter—The Skating Pond* is one of the most colorful and animated prints. It shows about seventy-five figures with costumes carefully drawn and as a lively and authentic scene from life in Old New York, it is invaluable. *Maple Sugaring* is the only print showing this quaint American custom.

Recent Auction Prices

The sale of furniture, tapestries and jewelry from the collection of the late Mabel Gerry Drury and F. Saxham Drury of New York held at the American Art Association-Anderson Galleries on November 27 and 28, 1936, brought a total of \$73,957.50; the important items follow:

| NO. | ITEM | PURCHASER | PRICE |
|-----|---|---------------------|-------|
| 181 | Six Carved Walnut and Jardinière Velvet Tall-Back Side Chairs, William and Mary Style..... | Mrs. J. H. Clarkson | 600 |
| 203 | Sheraton Mahogany Break-Front Bookcase, English, about 1800..... | W. W. Seaman | 600 |
| 307 | Important Renaissance Petit Point Panel—French or Swiss, Sixteenth Century | E. Holt | 1200 |
| 330 | <i>Pay Day</i> —Sally James Farnham—American: Contemporary - Bronze Group | Frank Schnittjer | 1400 |
| 331 | <i>Saving the Mail</i> — Charles Schreyvogel, A.N.A.—American: 1861-1912.. | Thomas J. Brown | 2500 |
| 371 | Important William and Mary Walnut Sofa Covered in Sixteenth Century Brussels Tapestry | J. P. Fritz | 1250 |
| 393 | Heppelwhite Carved Mahogany Break-Front Bookcase — English, Eighteenth Century | D. R. Furst | 900 |
| 416 | Important Brussels Tapestry—Frans Peemans (?), about 1720—America.. | J. P. Fritz | 1600 |
| 417 | Important Brussels Tapestry — Gerart Peemans (?), about 1700—Summer | Darsa Company | 1300 |

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EXHIBITIONS IN NEW YORK

(Continued from page 4)

Bignou Gallery, 32 E. 57th St. *Cézanne Exhibition*, to Dec. 15.
Brummer Gallery, 53 E. 57th St. *Paintings by Derain*, to Jan. 2.
Carnegie Hall Art Gallery, 154 W. 57th St. *Exhibition of Small Paintings by Members*, to Jan. 11.
Carroll Carstairs, 11 E. 57th St. *Sculpture and Drawings by Herbert Haseltine*, Dec. 10-20.
Contemporary Arts, 41 W. 54th St. *Paintings for the Christmas Budget*, to Dec. 26.
Decorators Club, 745 Fifth Ave. *Accessories Related to Interiors*, to Dec. 10.
Decorators Picture Gallery, 554 Madison Ave. *Four Rooms Designed for Paintings*, to Jan. 16.
Downtown Gallery, 113 W. 13th St. *American Folk Art: Vital Statistics 1780-1830; Paintings by Contemporary American Artists*, to Dec. 31.
Durand-Ruel, Inc., 12 E. 57th St. *Paintings by William Malberbe*, Dec. 7-31.
East River Gallery, 358 E. 57th St. *Watercolors by Lyonel Feininger*, Dec. 7-21.
Ferargil Galleries, 63 E. 57th St. *Paintings by Ernest Lawson; Watercolors by John A. Dix*, to Dec. 12.
Fifteen Gallery, 37 W. 57th St. *Paintings by J. Paddock*, to Dec. 12.
Karl Freund Gallery, 50 E. 57th St. *Flower Paintings through the Ages*, Dec. 5-25.
Grand Central Art Galleries, 15 Vanderbilt Ave. *Paintings by Adele and Albert Herter; Sketches by Gordon Grant; American Prints*, to Dec. 31.
Paintings by Mr. and Mrs. Wayman Adams, Dec. 8-31. Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings by Margery Ryerson*, to Dec. 12.
Guild Art Gallery, 37 W. 57th St. *America Today: One Hundred Prints Sponsored by American Artists' Congress*, to Dec. 31.
Marie Harriman Gallery, 61 E. 57th St. *Watercolors by Renne*, to Dec. 31.
Arthur H. Harlow & Co., 620 Fifth Ave. *Drawings and Watercolors by Thomas Rowlandson*, to Dec. 25.
Frederick Keppel & Co., 71 E. 57th St. *Engravings and Wood-cuts by Old Masters*, to Dec. 31.
Kleemann Galleries, 38 E. 57th St. *Paintings in Tempera by Sanford Ross*, Dec. 7-31.
M. Knoedler & Co., 14 E. 57th St. *Paintings by Georges de la Tour and the Brothers LeNain*, to Dec. 12.
C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Monotypes by Maurice Prendergast*, Dec. 8-21.
John Levy Galleries, 1 E. 57th St. *Portraits by Tadé and Adam Styka*, to Dec. 12.
Julien Levy Gallery, 602 Madison Ave. *Paintings by Dali*, Dec. 10-31.
Lilienfeld Galleries, 21 E. 57th St. *Old and Modern Masters*, to Dec. 31.
C. T. Loo Gallery, 41 E. 57th St. *Chinese Art Through the Ages*, to Dec. 12.
Macbeth Gallery, 11 E. 57th St. *Paintings by Lester Boronda*, to Dec. 14.
Pierre Matisse Gallery, 51 E. 57th St. *Joan Miro: Retrospective Exhibition*, to Dec. 31.
Guy E. Mayer Gallery, 41 E. 57th St. *Etchings by Sir D. Y. Cameron*, to Dec. 12.
Metropolitan Galleries, 730 Fifth Ave. *Paintings by M. Westchiloff*, to Dec. 31.
Midtown Galleries, 605 Madison Ave. *Watercolors by Betty Pierson-Parsons*, Dec. 8-24.
Milch Galleries, 108 W. 57th St. *Paintings by Contemporary American Artists*, to Dec. 14.
Montross Gallery, 785 Fifth Ave. *Paintings by Florance Waterbury*, to Dec. 12.
Morton Galleries, 130 W. 57th St. *Paintings by Overbeck, Webner and Winterbrun*, to Dec. 12.
Newhouse Galleries, 5 E. 57th St. *Paintings by Martin Baer*, to Dec. 12.
J. B. Neumann's New Art Circle, 509 Madison Ave. *Flowers and Dreams by Marc Chagall*, to Dec. 12.
Arthur U. Newton Galleries, 11 E. 57th St. *Portraits and Figure Paintings by Clarence F. Busch*, to Dec. 12.
Georgette Passedoit Gallery, 22 E. 60th St. *Religious Art*, Dec. 7-31.
Frank K. M. Rehn Galleries, 683 Fifth Ave. *Drawings by Henry Lee McFee*, Dec. 7-30.
Paul Reinhardt Galleries, 730 Fifth Ave. *Frescoes and Studies by Virginia Wood*, to Dec. 19.
Schaeffer Galleries, 61 E. 57th St. *The Great Dutch Masters*, to Dec. 31.
Schwartz Galleries, 507 Madison Ave. *Paintings by Frank Vining Smith; Watercolors by Wayne Davis*, to Dec. 31.
Sporting Gallery, 38 E. 52nd St. *Paintings by John Leech*, to Dec. 12.
Marie Sterner Galleries, 9 E. 57th St. *Stage Designs by Donald Oenslager*, Dec. 7-19.
Studio Guild, 730 Fifth Ave. *Paintings by Grace Russell and Jessie T. Ames*, to Dec. 12.
Squibb Building Galleries, 745 Fifth Ave. *Paintings by Aston Knight*, to Dec. 12.
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Prints, Silver, Glass*, to Jan. 1.
Uptown Gallery, 249 West End Ave. *Paintings by Drews*, to Dec. 18.
Valentine Gallery, 16 E. 57th St. *Matisse Paintings*, to Dec. 19; *Drawings by Man Ray*, Dec. 7-26.
Walker Galleries, 108 E. 57th St. *First Anniversary Exhibition of Paintings*, to Dec. 15.
Howard Young Galleries, 677 Fifth Ave. *Eighteenth Century Portraits*, to Dec. 24.
Weyhe Gallery, 794 Lexington Ave. *Prints and Drawings for the Holidays*, Dec. 7-25.
Wildenstein Galleries, 19 E. 64th St. *Paintings by Berthe Morisot*, to Dec. 12.

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